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No. 489.

Jake and His Pa.

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↔ Jake and His Pa. ↔

A COMEDY

IN ONE ACT

—BY—

William and Josephine Giles.

—X—

—TO WHICH IS ADDED—

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

—X—

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AMES' PUBLISHING CO.

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JAKE AND HIS PA.

CAST OF CHARACTERS.

JACK GORDON.....	Lead.
RICHARD MARLOW.....	Heavy.
UNCLE JOSH GORDON.....	Farmer.
JAKE GORDON.....	His son.
JOHN RAYMOND.....	Character.
MILLIE RAYMOND.....	Lead.
AUNT RHODA PERKINS.....	Old maid, slightly deaf.
MRS. RUTH RAYMOND.....	Character.
HULDA.....	Soubrette.

—X—
TIME OF PLAYING—30 minutes.

—X—
TIME—The present.

—X—
COSTUMES—Modern.

—X—
PROPERTIES.

Two chairs, rustic seat, churn; pitchfork and letter for Uncle Josh; suit-case for Jack; suit-case for Marlow; locket and chain for Millie.

SYNOPSIS OF EVENTS.

ACT I—Home of Uncle Josh Gordon—Aunt Rhoda, who is slightly deaf, misunderstands Uncle Josh and believes she is receiving a proposal, much to his discomfiture—Arrival of Jack—"O, Josh, I knew you would come back to me"—Jake enters and receives embrace intended for Uncle Josh—Hulda believes Jake has another girl—Jack and Millie—"I have given my heart to you Jack, and I cannot reclaim it"—Richard Marlow, who has been assisted over the fence by the critter, is very much used up—Jake has suspicions of Richard—"He's a fraud, I'll bet my old hat"—Hulda is jealous, and Jake's explanations do not help his case—Marlow discovers identity of Millie and plots for the Raymond fortune—Mrs. Ruth Raymond knows that Richard Marlow is her life long enemy, the man who has broken up her home and poisoned her husband's mind against her—The meeting of Mrs. Raymond and Millie—Millie informs her how Uncle Josh found her when a baby—Josh, not wanting to get married, keeps out of Aunt Rhoda's way—Mr. Raymond, who has been searching for his wronged wife, arrives and from a picture in Millie's locket, discovers that she is his long lost daughter—Mrs. Raymond accuses Marlow of being the man who has caused them all their sorrow—Marlow is driven from the house—Happy reunion of Father, Mother and Daughter.

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; c., Centre; S. E., [2d E.,] Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. c., Right of Centre; L. c., Left of Centre.

R. R. c. c. L. c. L.

* * The reader is supposed to be upon the Stage, facing the audience.

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Jake and His Pa.

SCENE—Exterior farm scene—set house L., chair and rustic seat at R., chair L.—AUNT RHODA, discovered churning at L., as curtain rises.

Aunt Rhoda. I wonder where Josh has gone to. I was going to ask him to hitch up the spring wagon, and take us all over to the strawberry festival to-night. Law me, it has been ten years to-day since I come here to keep house for Josh, and I think it is time he was saying something. Land sakes, if I ain't been a mother to his boys, I don't know who has, and I brought Millic up to be one of the finest girls in this country, and although I didn't know who she was or anything about her, but a body couldn't help loving her, and it ain't more than right that I should be mistress here. I suppose Jack will be home to-day from college, and I must hurry up and get my churning and baking done, for if there be anything that Jack do like it is home made bread and good country butter.

Enter UNCLE JOSH, R. E., with letter and pitchfork in hand—leaves pitchfork near R. E.

Uncle Josh. (goes to RHODA) Wal, what do you think, Rhoda, cousin John from the city just wrote me, saying that he is sending his two children down here on the farm ter spend the summer with us.

Aunt R. (slightly deaf) What did you say Josh, that cousin John's children had the summer complaint?

Uncle J. No, no! you don't understand me, I say I just got a letter from my cousin John, and his wife Mary, and—

Aunt R. (twisting corner of apron in shy manner) O, do I want to get married? Why Josh this is kind of sudden, ain't it? Why I never thought of such a thing in all my life, and couldn't think of talking about it now, because you have never said anything to me in all your life to make me the least suspicious that you was in love with me, and now since you have mentioned it you will have to give me time to think it over.

Uncle J. O, yes, I'll give you time. (aside) Gol darn it—why she must be making fun.

Aunt R. (looking shy) Yes, I am young. (getting closer to him)

JAKE AND HIS PA.

Indeed—I hardly know my right mind—but I will think it over Josh and we will talk it all over to-night after the folks have gone to bed.

Uncle J. (*aside*) Now wouldn't that freeze your brother's wind-pipe. (*hands her the letter*)

Aunt R. (*takes letter, does not read it*) Now dear Josh, you didn't need to write it down, I understand you all right, and as I told you before I will think it over, and—

Uncle J. (*loud voice*) Read it!

Aunt R. O, yes, I'll keep it all right. (UNCLE JOSH, *in despair goes and falls on rustic seat at R., and buries his face in his hands*—AUNT RHODA *runs to him, and throws arms around his neck.*) O dear, what is the matter with you, are you sick?

Uncle J. (*jumps up*) O, yes, I am sick! (*aside*) Gee whilikins! how in the devil am I going ter get out of this!

Paces stage at C., with AUNT RHODA pacing after him, trying to catch him—UNCLE JOSH *with hat in hand*—*they pace the stage several times*—UNCLE JOSH *turns suddenly at C., and AUNT RHODA runs into his arms, she throws her arms around his neck—attitude of close embrace.*

Enter MILLIE from house and JACK at R. E., with suit-case.

Millie. Why Aunt Rhoda!

Jack. (*drops suit-case*) Why Father!

(UNCLE JOSH *grabs pitchfork and exit R. E.*)

Aunt R. (*after him, and meets JAKE at R., as he enters, throws her arms around his neck.*) O Josh, I knew you would come back to me.

JAKE *tries to get away, yelling*—HULDA *appears in door of house, sees AUNT RHODA with her arms around JAKE'S neck, she turns back.*

Hulda. (*crying*) O, Jake has another girl.

(JAKE *breaks away and runs out R. E.*)

Jack. Why, what does this all mean?

Aunt R. (*advances to them smiling.*) Why, my dear children, it means that Josh has just asked me to marry him.

Jack. (*little loud*) Good! Aunt Rhoda, allow me to congratulate you, my dear mother.

Aunt R. (*aside*) How fascinating that do sound.

Millie. (*little loud*) Yes, dear Aunt Rhoda, I hope you will be very happy.

Aunt Rhoda. (*looking shy*) O yes, I know we will, but you don't know how excited I am, for you see I am so young, and I never in all my life had anyone to make love to me before, but of course all girls do, I suppose—I will learn in time. But my dear children I must get dinner. I will tell you all about it after while. (*exit into house.*)

Jack. (*takes MILLIE by the hand and leads her to rustic seat, both sit.*) Millie, you don't know how I have longed for this day, when I could return to you. I have longed for you dear as a ship wrecked sailor longs for land, as a fever tossed victim longs for the

morning light. O, Millie, I never knew until I left, how much you really were to me.

Millie. I have been lonely too, Jack. I have counted the days and the weeks since you went away, but they have passed so slowly. I have longed for you dear, with a longing that was akin to pain, but I tried to hide it from the home folks, for they could not understand, Jack.

Jack. No dear, they could not understand such love as ours, they have no idea what spurs me on to make a name for myself. It is not for me dear, it is for you. My whole ambition is centered on placing my wife among the first people of our country.

Millie. But Jack, you will be there too, won't you?

Jack. Certainly, I expect I will be afraid to let you out of my sight when we go out into the world. I will be afraid someone will win you from me.

Millie. Never think that Jack, for no matter what shall come to pass, remember, I have given my heart to you, and I can never reclaim it.

Enter JAKE R. E., runs on, looking back.

Jake. (laughs) Ha, ha, ha! I'll be goldinged! what is it anyhow! I kin make out two legs, but I be switched if it's got a hat. (*MILLIE and JACK run to him and look off R., JAKE yells.*) Hold on ter that knapsack or it will get away, pard. Old red'll rob you if he gets it. Gee whilikins! red's caught him right between the fence and the pig pen, and he's sending him this way. (*omnes come back to c.*)

Enter RICHARD MARLOW R. E., runs on, with suitcase in hand, coat split down the back, collar broke loose in the front, and no hat on—throws himself down in chair at R., all out of breath.

Jake. (goes to him) Hello; fellow, you're a pretty good runner, ain't ye, but old red has you beat. He's had lots of practice. He runs me home every time he has a chance, but ye see I've got on to his curves.

Millie. Maybe the man's hurt, Jake!

Richard Marlow. (bowing to *MILLIE*) Thank you lady, my feelings are hurt, that I should have to appear in your presence in such a condition.

Jake. O, Sis don't mind that. Yer aught ter be glad yer got any clothes on at all.

Jack. (takes *MARLOW* by the arm.) Never mind stranger, come to my room and we will soon make you preser table, and I think from the pleasant odor coming from the house that dinner will soon be ready. (*JACK and MARLOW exit into house.*)

Jake. Wal, I tell yer Sis, I'll be hang'd if I like the looks of that fellow, his eyes look too much like a snake's eyes when it's charming a bird. He's a schemer and a fraud, I'll bet my old straw hat on that.

Millie. You mustn't form opinions of people so readily, Jake, or you will often find you are in the wrong; but I must go and help Aunt Rhoda. (*exit into house.*)

Jake. Put you can let your old boots Sis, that I won't be in this case, (*c., near rustic sect.*)

Enter HULDA from house at back L., whirls by JAKE and turns her nose up at him—sits on rustic seat with back to JAKE.

Huh! must be something doing. Ahem! Say, Hulda, is dinner 'bout ready?

Hulda. (snapishly) Go and see!

Jake. (jumps) Wal, I'll be hanged. *(goes closer to her)* Say, Hulda, what's the matter with you?

Hulda. (independent) O, there ain't nothing the matter with me.

Jake. Wal, gosh hang it all—I'll be gol dinged—I'd like to know what makes you act this way.

Hulda. I ain't acting any way. I think it's you that's doing the acting. Just a few minutes ago I came out here, and caught you hugging another girl, and you told me only yesterday that I was the only one you ever loved. *(sobs aloud)*

Jake. (laughing) Wal I'll be switched if she ain't jealous. *(goes and tries to put arm around her, she shakes him off and turns away.)* Why, what be the matter with you Hulda, why that was Aunt Rhoda.

Hulda. (very angry, turns to him and stamps her foot.) Aunt Rhoda! well that's worse still! Land sakes, I could have stood it if it had been a young girl, but Aunt Rhoda—well that is the limit. *Jake* Gordon, I don't never want anything more to do with you. *(weeps)*

Jake. Gosh hang it all Hulda, yer don't understand me, it wasn't my fault! *(sobs aloud.)*

Hulda. (angrily) I'd like to know who's fault it was. You don't have to hug somebody against your will, do you? And besides, Aunt Rhoda just told me that her and your Pap was going to get married.

Jake. Maybe they are—what do I care—yer don't think I want to marry her do you?

Hulda. O, I don't know, and I don't care either. I'm going to get another fellow anyhow—you're getting to gay for me.

Jake. Now Hulda, let me tell you jist how it was. You see Aunt Rhoda thought I was Pap coming, and beings they had jist got engaged, she wanted to meet him with a kiss.

Hulda. (laughing) You don't mean to say, *Jake* Gordon, that Aunt Rhoda took you for your Pap! Well if I thought you looked as old as that I'd never have anything more to do with you again, but you didn't have to hug her.

Jake. Wal, you see Hulda, I thought sure it was you.

Hulda. (jumps up, disdainfully) Well, that does settle it between you and me, *Jake* Gordon, for ever. Took me for Aunt Rhoda—well that's the limit. *(exit into house.)*

Jake. (throws himself on chair R., in despair) Stung.

Enter UNCLE JOSH, MARLOW and JACK from house—MARLOW well dressed.

Uncle J. Wal *Jack*, come out to the barn and see the new mare I got the other day.

Jack. Will you join us, Mr. Marlow?

Marlow. No, I am very tired, and I'll just sit down here—it is so nice and cool—and wait till you return.

Jack. All right, I will join you in a few minutes.

(exit UNCLE JOSH and JACK R. E.)

Jake. Wal, I tell ye you look different now. *(sizes MARLOW up.)*

Marlow. (taking out a cigar and lighting it) Yes and I tell you I feel different too.

Jake. Say, where did you come from?

Marlow. Well, I came from the west here.

Jake. O, you're from the west, are you?

Marlow. No, I don't live there, I went out on business.

Jake. O yes, I see, Wal, how far out west have you been?

Marlow. Well, I have been as far as San Francisco.

Jake. Wal, I'll be hanged! Wal say, who's running the hotel out there now?

Aunt Rhoda. (heard from house) Jake, come and get your dinner.

Jake. (getting up) I am not very hungry, but I might as well go and try and eat a little. You just make yourself at home, I'll be out in a few minutes. (exit into house.)

Marlow. All right, I'll wait for you. (rises and crosses to R.) Well, what a lucky thing it was that I happened along here this morning. Who would have thought that I would find down here (RUTH RAYMOND appears in L. E. in sight of audience—unseen by MARLOW—listens) among the hills the very one that I have been looking for, for seventeen years. The minute my eyes rested upon her I knew she was John Raymond's daughter, and the information that I got out of that crazy deaf old maid, has confirmed my belief. I know I can't be mistaken. I have dispatched a boy to the station with a telegram for John Raymond to come at once, and that will bring him this evening. Perhaps he's on the road now. I suppose we will have a time getting the girl away, but Raymond's millions will accomplish that. I'll just take a walk out and see the new mare (RUTH RAYMOND disappears L.) and have a little talk with this young college chap if I can. I don't like the way the girl and he act toward one another—I am afraid there is a little love affair back of it, but I will soon break that up. (exit R. E.)

Enter MRS. RUTH RAYMOND L. E. dressed in black.

Mrs. Ruth Raymond. (looking after MARLOW) So you are still plotting to ruin a woman's life, after seventeen years. You are still unsatisfied, but you are nearing your end—you have a woman to deal with now, whose heart was robbed of all it held dear, by you. I was little more than a child then, while you was one of Satan's imps, but I am your match now, and will deal it all back to you as you have dealt it to me, and more. (looks toward house) Here she comes now, my child, beautiful as the morning rose, and pure and innocent as the snow white lily. O, how I have longed all these years to hold her to my heart, and feel her arms around my neck, and hear her sweet voice lisp the one word, Mother. But all this has been denied me, through that man's villainy. (looks off R. E.) But God has said, vengeance is mine and I know he will not forget.

Enter MILLIE, from house.

Millie. Why good afternoon, I didn't know any one was here.

Ruth. I was just passing, and being a little tired, I thought perhaps you would not care if I rested here a few moments.

Millie. Why certainly not, you may rest just as long as you care

to. Come, sit down here. (*motions her to rustic seat*) I will go and get you a nice cool drink of water.

Ruth. Please don't. I would much rather that you stay and talk to me. Come and sit by me. (*both sit on rustic seat*) Have you lived in this beautiful place all your life?

Millie. Yes, I have never known another home. These dear kind folks have always been so good to me, that I cannot realize they are not my own.

Ruth. Are they not your own?

Millie. No, Uncle Josh found me when a little baby, over in the grove, he brought me home with him, and no one came to claim me.

Ruth. How very romantic, but did it ever occur to you that some one might claim you yet?

Millie. I hardly think so, after all these years.

Ruth. Strange things happen in a life—you cannot tell what a day may bring forth.

Millie. Yes I know, but I would rather stay here, than to have all the riches in the world.

Ruth. I cannot blame you, but I must be going now. (*both rise*) Farewell for the present. (*exit L. E.*)

Millie. Why what a strange woman. I wonder who she can be?

Enter JACK, R. E.

Jack. Alone! why I thought I saw some one with you when I was coming from the lane.

Millie. O, Jack, there was such a strange beautiful woman here, it seems to me, that I have seen her before some where, yet I cannot remember.

Jack. Probably a stranger, Millie.

Enter AUNT RHODA, from house.

Aunt R. O, Jack, where did you leave your Pap; I am afraid something will happen to him. Are you sure this new horse he bought is perfectly safe?

Jack. (*loudly*) Why yes, I think she is Aunt Rhoda.

Aunt R. (*aside*) I do wish he would take to calling me Ma. (*aloud*) But law me, your Pap bought a cow about a month ago. The man he bought her of said she was so gentle that a child could milk her. Well, maybe a child could, but Josh couldn't; for land sakes, when Josh went to milk her, she kicked him clean over the fence, into the field with old red, and red caught your Pap and tossed him back, and if it hadn't been for Jake coming to his rescue, I expect they would be playing ball with him yet. They both had a good work out.

Enter UNCLE JOSH, R. E.—AUNT RHODA goes to him quickly.

O, Josh, I am so glad you have come, I have been so worried about you.

(*MILLIE and JACK at R. in conversation.*)

Uncle J. Wal I'll be hanged—gol darn it, she's not going ter let me escape

Enter JAKE R. E. runs on yelling, looking back.

Jake. Hi, hi, hi, there Pap, what is it! what is it! Look here Pap, what is it coming down the lane? *(omnes looking off R.)*

Uncle J. O, that's one of them thar new automobubles! I wonder what in tarnation they be coming here for.

Enter HULDA, from house, runs.

Hulda. O, Jake what is it?

Jake. Pap say's it is an automobuble, what ever that be.

Millie. O, Jack, maybe it's some of your college chums.

Jack. No, they are strangers to me—why no, our guest, Mr. Marlow, is one of them. *(omnes up C.—noise heard off R.)*

Enter MARLOW and JOHN RAYMOND R. E.

Marlow. Allow me to present my friend, Mr. John Raymond to you all.

John Raymond. *(takes off hat)* Ladies and gentlemen.

Uncle J. *(shaking hands)* I be very glad ter meet yer Mr. Raymond, come take a chair.

Raymond. No thank you, I haven't time, I have a little business with you Mr. Gordon, and I might as well proceed at once. *(looks at MILLIE)* First, I wish to learn the identity of this young lady.

(MILLIE and JACK start, and exchange looks.)

Jack. Why, what does this mean?

Uncle J. Wal, when it comes ter that Mr. Raymond, I guess you know pretty near as much as I do. I found my little gal over here in a strip of woods about seventeen years ago. She was a little wee baby then—we have always felt that she belonged to us, and seeing we raised her and educated her, of course she does belong to us.

Jake. This is some of that darn things work over there.

(points to MARLOW.)

Raymond. Was there anything on the child when you found her that would lead to proving who she might belong to?

Aunt R. O, yes, she had a locket on, with two pictures in it.

Uncle J. Yes, that be true. *(to MILLIE)* Millie, have ye the locket?

Millie. *(takes locket from around her neck and hands it to JOSH)* Yes Uncle Josh, here it is. *(aside to JACK)* Jack, I know why that woman's face looked so familiar to me, it is the face in my locket.

Jack. *(points to RAYMOND)* And there stands the man. Millie, are they going to take you from me?

Millie. Never!

Uncle J. *(hands locket to RAYMOND)* Here it is, sir.

Raymond. *(takes locket and opens it, presses it to his lips.)*

Enter MRS. RUTH RAYMOND, from L. stands back C. unseen.

Ruth, my poor wronged wife. O, God! help me to find her.

Marlow. *(half aside)* Which shall never be, if I can prevent it.

Ruth. *(steps forward)* But some things are beyond your power, Richard Marlow. *(omnes start and look at MRS. RUTH RAYMOND.)*

Raymond. *(with outstretched arms to RUTH)* Ruth! Am I dream-

ing, or after all these long years of searching, have I found you, my wronged wife.

Marlow. (*starts—aside*) Curse the luck, am I foiled at last?

Ruth. (*going to RAYMOND, they embrace*) Then you believe I am innocent of the crime I was accused of?

Raymond. My darling I know you are. I learned from the nurse in the hospital, where you were ill so long, how you repulsed the advances of the man who pursued you, and how you sold your wedding ring that you might have means to escape him. I learned everything, but the villain's name.

Ruth. (*pointing to MARLOW*) There stands the man.

Raymond. What, not my life time friend, Richard Marlow?

Ruth. Your life time enemy.

Jake. (*to MILLIE*) Didn't I tell you, Sis?

Raymond. (*going to MARLOW*) Richard Marlow, I would not believe this from any other lips but her's. I know she is speaking the truth. You asked me for the hand of my daughter. I would sooner see her dead than as your wife. (*points R.*) Go from my presence, I never want to look upon your face again. If you ever cross my path I will kill you.

Jake. And if ye need any help by gum, call on Jake.

Marlow. (*crosses to R.*) All right John, but you will think different before you are through with this. (*exit R. E.*)

Raymond. (*looking after him*) Never!

Uncle J. (*looks after him—in a loud voice*) Yes, and I got an old shot gun up in the garret, that I'll just get down and ile up a little, and if I see you around these parts again I'll just have a little target practice all to myself.

Raymond. Now Mr. Gordon, if you are convinced that we are this child's parents, I would like to claim her, and take her home with me. Many long years have I searched for these two, so dear to me—now that I have found them, you surely will not stand between me and my happiness.

Ruth. Yes, Mr. Gordon, this is our child. When my husband and I parted, his mind having been poisoned against me by this treacherous friend, I laid my baby in your pathway, hoping you would take care of her, and give her a good home as you have done.

Uncle J. Wal, Mr. and Mrs. Raymond, I will do my duty as I see it, I will leave it to Millie, our little girl to decide.

Raymond. Yes, we will leave it to our child.

Uncle J. (*takes out handkerchief and wipes eyes*) We love her as our own, but we will not stand between her and her happiness.

Millie. (*goes to JOHN and RUTH RAYMOND*) I feel that you are my parents, and I hope I have the respect for you that a child should have for parents that they never knew. I respect you now, and no doubt in time will learn to love you, but Mother, (*throws her arms around RUTH'S neck*) if you love me leave me here. (*takes RAYMOND'S hand*) Father you love Mother far better than the child you scarcely know, you can be happy together without me, don't rob me of all my heart holds dear, (*goes to JACK*) leave me here with my friends.

CURTAIN.

THE END.

◆ Simple Silas; ◆

—OR—

The Detective from Plunketsville.

A Drama in 3 acts. Nine characters needed—6 male and 3 female.

SYNOPSIS.

ACT I. Interview between Albert and Alice Colton—Simple Silas—Tramp from Plunketsville, Vt.—Bob and the spotted pig—Arrival of the expressman—Bob as a pugilist—Silas obtains important information from Bob—Alice's letter and the telegram—Bob discovers the roosting place of the old setting hen—Alice in trouble—Silas' advice—Albert Colton—Alice in the hands of her enemies.

ACT II. Alice a prisoner in Old Mag's home—Arrival of Joe—Old Mag's temper—Joe tells Alice he is determined to make her his wife—No love, but a fortune—Arrival of the priest—"Fire! Fire! Fire!"—Rescue of Alice by Harvey Danton—Silas and Maude—His narrow escape—Arrest of Albert and Joe.

ACT III. One year later—Ike Dame escapes from the penitentiary—News of his death—Interview between Maude and Silas—Bob goes to market—Ike alive—the mystery explained—anything for revenge—attempt to burn Danton's house—Death of Ike and Joe—Bob satisfied—Happy ending.

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A Farce in 1 act. Only 7 characters needed—5 male and 2 female—which are all good. It will make a good after-piece; or, suitable for a short evening's entertainment. Time of performance, 50 minutes. Price—15 cents a copy.

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Farce in 1 act, by Geo. Perkins, for 6 male and 3 female characters. An Irishman, a broken down actor, an unfortunate comedian, two undertakers, a coon hustler, landlady and her insane daughter and servant make up the cast. Pat's invention for moving things affords a great deal of amusement.

Price 15cts.

The Ames' Pub. Co.,

Clyde, Ohio.

By Force of Love;

—OR—

Wedded and Parted.

A Domestic Drama in 5 acts, by Mr. Edward Goddard, for 8 male and 3 female characters. Time of playing 2 hours. Costumes modern.

SYNOPSIS OF EVENTS.

ACT I.—Christmas Eve.—Wyndam Abbey—Lady Lanthe's birthday—Sir Robert's trouble—"Lanthe, can you forgive me? We are ruined! I cannot live to be called a thief"—"I would die to save you father"—"And this is Christmas time, when everybody is supposed to be happy"—"Lanthe, be civil to Herman Culmore, he is not an inferior, if he is the son of a manufacturer"—"If he had the wealth of the world, he would be inferior to a penniless Wyndam."

ACT II.—Tim and Maud—The secret—Herman and Mr. Grantly—"An existing barrier between yourself and Lady Lanthe"—Herman Culmore's proposal—Sir Robert and Lanthe, he tells her of Culmore's proposal and wishes—"To marry me! impossible!"—Sir Robert pleads to his daughter—"Give me untill tomorrow"—Tim's idea is a noggin of rale Irish whiskey—Maud thinks a good son-in-law is the thing Sir Robert needs—The marriage contract—"I will be your wife, but no word of love shall ever cross my lips to you."

ACT III.—Lapse of one year—The spray of geranium—The parting—"You see how madly I love you, just one kiss in farewell"—Departure of Herman for America.

ACT IV.—Lapse of three years—The Bandit's retreat—The exiled husband a prisoner, and held for ransom—A room in Wyndam Abbey—The repentant wife—Bandit's retreat—An Irishman's wits, and a canteen of wine accomplishes the rescue of Herman Culmore—Room in Wyndam Abbey.

ACT V.—Christmas Eve, again—The meeting of two loving hearts, and a happy reunion.

Price 15cts.

Deacon Jones' Wife's Ghost.

A Farce in 1 act, by Bert Rawley, for 4 male characters. Costumes and scenery easy. A capital negro character, who is afraid of a ghost.

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A Domestic Drama in 2 acts, for 4 female characters. Costume modern. Time 30 minutes. The country Aunt is a good character who teaches her neices a lesson in true politeness. A good play for ladies.

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❖ Sweetbrier. ❖

—OR—

The Flower Girl of New York.

A Drama in 6 acts, by Lizzie May Elwyn, for 11 male and 5 female characters. Time of performance 2 hours. Price 15cts.

SYNOPSIS OF EVENTS.

ACT I.—Interior of Rogues' Rookery—Carlos Dare reveals the secret of Sweetbrier's parentage to his friend Mike—Ralph Lindsey—Alice discovers that her child is alive—Sweetbrier and her foster father—Death of Carlos Dare.

ACT II.—Home of Silas Hunter—Moses and the letter—Mr. and Mrs. Hunter—The lost spectacles—Nancy won't be bossed by city folks—Mr. Lindsey's surprise and arrest of Hendricks—Carlos Dare's confession—Nancy and Moses—Arrival of Sweetbrier—Inez meets an old friend—Earl discovers her secret and breaks their engagement—Green cucumbers.

ACT III.—Ideas of Moses—Sweetbrier an unloved wife—Hendricks threatens Sweetbrier—"Unhand me villain!"—Inez and Earl—Murder of Hendricks—Arrest of Sweetbrier—Inez declares Sweetbrier guilty—Escape of Sweetbrier.

ACT IV.—Interview between Mr. Lindsey and Earl—Earl discovers his parentage—Inez—Uncle Silas' dream—"What became of Sweetbrier?"—"Was she drowned?"—Discovery of papers—Carlos Dare's confession found—Death of Lindsey—"He has escaped the consequence of his crime."

ACT V.—*Scene I*—Pauline and Moses in New York selling flowers—Mr. and Mrs. Hunter in search of their daughter—Sweetbrier discovers Mr. Hunter—Nancy's experience with New York hackmen, etc—Moses meets his mother—*Scene II*—Rogues' Rookery—Sweetbrier comes to Mr. Hunter's rescue—Meeting of Sweetbrier and her mother—Arrest of Nick—Reunion—Re-arrest of Sweetbrier.

ACT VI.—Earle, as Lord Wayne, recognizes Sweetbrier as his wife, and the mystery is cleared up—Moses tells the story of their escape.

JIMMIE JONES.

A Farce in 1 act, by C. F. Ingraham, for 3 male and 2 female characters. A capital after-piece which goes well—every part funny. Costumes to suit characters. Time of playing 15 minutes. Price 15c.

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A Drama in 5 acts, by C. A. Lamson, for 11 male and 8 female characters—doubles in cast so as to play with 5 males and 4 females. This piece is just the thing for amateurs. Has two beautiful tableaux. Costumes modern. Time of performance two hours.

SYNOPSIS OF EVENTS.

ACT I.—A Vermont home—The birthday-party—Betsy Ann "flirts"—Grandmother Hildebrand's arrival—"Git out, you sass-box!"—The city guest—The dance—Grandmother has a "crick" in her back.

ACT II.—A mortgaged home—The blind father—Family prayers—Mae's resolution—Appeal for her lover—"A woman's honor is her life"—Parting between Mrs. Blossom and Mae.

ACT III.—New York street scene—Pat's breakfast—Interview between Mrs. Pierson and Isabel—Mrs. Pierson denies her own child—The new housekeeper—Her meeting with George—Pat watches the "Ould Tabby"—Mrs. Landon's discovery—Mrs. Pierson as a "somniaulist"—Her secret—"Mrs. Jack Crawford, your sin has found you out"—United at last—Tableau—"The Golden Chain."

ACT IV.—The return home—Mae's plan—Isabel's return—Forgiveness—Meeting between father and daughter—The scare—"Who am de villain?"—Pat's stick comes down—The midnight robber—Isabel's warning—The uplifted dagger—Jack Thorne—"Once more I will save her"—Mrs. Pierson's insanity and death.

ACT V.—Farmer Blossom's farm—Mae's return—The same old hymn—"Dennis"—The blind see—Sam and 'Lindy court—"Bean porridge hot"—Arrival of Grandmother—"You've grow'd 'mazingly"—The dance—Farmer Blossom's invitation—Tableau—"Love rules the world."

Price 25cts.

Andy Ereckles, The Mischievous Boy.

Farce in 1 act, by Bert C. Rawley, for 4 male and 3 female characters. Ferdinand Freckles is a member of the Freckleville Cornet Band, much to the disgust of his wife and son, Andy. It being the first of April, Andy, who is always getting people into trouble by his love of mischief, especially his father and mother, plays many jokes on them, which are very funny and will keep an audience interested from beginning to end. Easy to produce, situations amusing. Time of playing, 30 minutes.

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A Farce Comedy in 3 scenes, by John W. Todd, for 3 male and 3 female characters. Time 30 minutes. Costumes modern and scene easy. Characters all good. The blunder of Miss Blothingay will amuse an audience, and amateurs will find it a good afterpiece.

Price 15c.

↗Sunlight;↖

—OR—

The Diamond King.

A Western Drama in 4 acts, by Col. Geo. H. Hamilton, for 10 male and 3 female characters. The cast contains a good villain, a soubrette, a chinaman, a negro, and an irishman. Time of playing 1 hour and 40 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Hotel at Yosemite Valley—A game of cards—Receipt for \$10,000—A ruined man—"Enjoy life while it lasts, for when you are dead, it's a long time"—The oath—Dollie and Sandy—"Take a fool's advice"—The letter in cipher—Jubal and Dollie—The whiskey test—"No sir! dis coon won't be exploded"—Silas, the Irish adviser—Win Klee, the chinaman, assists Silas—The proposal interrupted—Yosemite Bill and Silcartie at the hotel—Mrs. Marvin and Bill—"A letter from Sandy's partner, Bud"—Bill's story of how he found the little gal—"She's been the sunlight of our home"—"The shadows fall"—Sunlight and Redfern—A villain's proposal—Sandy appears—"You will both regret this hour"—Draw poker, Chinaman takes a hand—Silcartie's story and it's sequel—"Sunlight, my child"—"Guard these papers with your life"—Dismal forbodings—"Traitor!"—Redfern murders Silcartie and escapes.

ACT II.—Dollie and Win Klee, his proposal to Dollie—Silas and Dollie—"I want a man who is not afraid to propose"—Sunlight and Bill—News of Bud's arrival—Sandy overhears Sunlight's explanation to Walter—"The Canyon can't hold us three"—Sandy's decision and farewell—Walter murdered by Redfern—Win Klee appears at window—Redfern accuses Sandy of the murder—Two bowers and the little joker.

ACT III.—Mining cave in Mexico—Win and Jubal—Arrival of Bandits—Palacio and Redfern—"Sienta must die tonight"—The deadly drug—"Away to the treasure cave"—Win and Jubal prepare a surprise for the Bandits—Jubal changes drug for whiskey—Sandy, as Sienta, the crazed miner—Redfern gives Sandy the supposed poison—"Now die, I'm avenged"—Sandy and Jubal—Redfern's villainy—Silas in search of Sandy—Palacio has the chart, a struggle, in which Sandy recovers the chart—"Found! found! I am the Diamond King!"—Explosion.

ACT IV.—Bill and Mrs. Marvin—Sunlight's sorrow—Silas returns to Dollie as a missionary—Redfern claims Sandy's property—Sandy arrives disguised—"No word from my husband?"—Sandy and Redfern meet—The disguise thrown off—"Redfern, you murdered Walter Burrell"—Win Klee a witness—Judge Lynch—Happy reunion between Sandy and Sunlight—"I have returned a "Diamond King."

Price 25cts.

◆➤ STUB; ◆◀

—OR—

The Fool From Boston.

A Farce Comedy in 4 acts, by Charles O. Williard, for 8 male and 3 female characters. Time, 1 hour and 30 minutes.

SYNOPSIS OF EVENTS.

ACT I.—The outing—Stub—The beast—Arrival of the fool—Helen and her thoughts—The villain appears—Logan Marsh—The dastardly attempt to steal the papers—The fool on deck.

ACT II.—*Scene 1.*—Welcome Hotel—The Conspirators—The bum—Stub and the bum come to an understanding—*Scene 2.*—The scheme progressing—*Scene 3.*—Home of Logan Marsh—The Squire tries his hand—Ditto Stanley—Arrival of Simon and the bum—"Then I'll do it myself"—Change of feeling—Narrow escape of Jack—Stub to the rescue.

ACT III.—*Scene 1.*—Home of Squire North—Foolish Jake—Count de Rejaux—Suspensions—Suspicion satisfied—A new plot—The invitation—*Scene 2.*—Foolish Jake—Stub—"He wouldn't have to ask twice"—Jack—"I take you at your word"—Preparing to meet the schemers—*Scene 3.*—The reception and ball—The guests arrive—The Count de Rejaux—The plot—Departure of guests—Stub remains—"Help! help!"—Harry and Fred on deck—"Yes there is"—"Says she"—"Who are you?"—"Jack Curtis, the fool from Boston."

ACT IV.—*Scene 1.*—Home of Stub—The clock and the documents—The old Lawyer—The murder—"I will kill him"—*Scene 2.*—Helen—The old lawyer again—"To the village"—*Scene 3.*—Home of Squire North—The fugitive—The dark room—The old lawyer takes a hand—"Yes you will write"—Death of Stanley—The fool from Boston—Happy final.

Price 25cts.

The Girl From The Midway.

A Farce-comedy in 1 act by Barnard Francis Moore, for 3 male and 2 female characters. This is a roaring farce, has a good Irish character. The girl from the Midway Plaisance is one of the Algeria dancing girls, whom Mr. Bradford fell in love with, and as a married man, got himself into trouble, but, was finally helped out by the girl's husband. Time, 1 hour.

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